



LESNES ABBEY : DOORWAY, SOUTH-WEST OF CLOISTER, WEST FACE.

LESNES ABBEY.

Lesnes Abbey in the Parish of Erith, Kent. By Alfred W. Clapham, F.S.A., 4o. Lond. 1915. 10s. 6d. net; édition de luze, 18s. 6d. [The Cassio Press, 5 Lamb's Conduit Street, W.C.].

THE recovery, by excavation and clearing, of the nation's buried treasures of old building-work, actual fragments of the country's history, has ever amongst architects been followed with appreciative interest as from time to time welcome finds have been brought to light by diligent investigators. Certainly throughout the past century of comparative quiet architects have not failed duly to note and appraise various acquisitions to the archæological treasure-chest of this land; how much the more now, whilst in the thick of a war such as never was, should we be moved to greet with interest and pride any addition made to the tale of our possessions! And surely it is not without a certain significance that the published account of one such addition comes to us at this present time; put forth, as it seems to be, in a spirit of firm confidence, bespeaking quiet occasion by-and-by for its perusal and undisturbed opportunity for following up the line of study to which it points, whilst at the same time adding to the roll one precious record the more. Now, more than ever, is the national heritage of building work, that has come down to us from days gone by, to be taken count of and appreciated by all who care for what the country holds; and more than ever is it incumbent on architects to attain to as full and thorough an understanding as possible of individual remains available for study; for who, if not the architect, should be the interpreter of building-work?

The story of this recent addition to the list of such remains is told to us in the lately published monograph, from the Cassio Press, by Mr. Alfred W. Clapham, F.S.A., on the Abbey of St. Mary and St. Thomas the Martyr, for Canons regular of the Order of St. Augustine, at Lesnes, in the parish of Erith, Kent; being the complete Report of the Investigations, Architectural and Historical, carried out by the Works Committee of the Woolwich Antiquarian Society. This handy and workmanlike volume, clearly printed with good margins, lays before us what there is to tell in connection with the subject—a subject which, it seems, happens to occupy a very limited space in the standard works on monastic history.

The author makes good his claim, set forward in the Introduction, that the extensive remains which have been brought to light by the recent excavation of the site are amply worthy of a full and complete description. This excavation, he says, was primarily due to the energy and initiative of Mr. W. T. Vincent, President of the Woolwich Antiquarian Society, who in 1909 collected the nucleus of the excavation fund and himself started the work, which went on, mostly under the author's own supervision, until 1913. The result has been the recovery of the complete plan of the church and claustral-block, of the infirmary, and of some subsidiary buildings. Due acknowledgment is made of valuable help in the elucidation of the various features of the plan, afforded by Mr. C. R. Peers, Sir Wm. St. John Hope and others. How full and complete the author's description becomes evident on our following his pages, aided by the illustrations.

The volume is divided into Part I. History, Part II. The Buildings, and Part III. Objects found, with Appendices and Index; and it is illustrated, from photographs and drawings, by twenty-six plates, some twenty figures and—most important of all—an historical ground plan, in colours, plotted and reproduced to a good scale from the author's own measurements. In this plan the whole story seems to be focused and summed up. Truly the diagram turns out to be a revelation. By the unfolding of this illustration a beam of light is thrown on the subject, suggesting how much in the dark one might be without it even in the presence of the work itself. How often, in fact, for lack of such a clue as this may an architect, visiting old ruins, gaze in a puzzled way on crumbling walling and more or less shapeless mounds, feeling himself for the moment, architect though he be, really but little wiser about the design and make of the edifice than any other sightseer! The recovery of obliterated building-lines and the presentation of them in a survey like this is the work of pioneers in the domain of architectural history, who thereby at the same time are helping also to turn over one corner of a page in our national history.

In this particular case we see how the chief buildings of the establishment, which seem to have been set out by about 1179, consisted of a church, cruciform in plan, with its claustral buildings lying to the north of it, all schemed as a whole on recognised lines, generally speaking, and in point after point recalling parallel examples up and down the country. In some points the resemblances are strikingly close. But these are not confined to comparison with houses of the Augustinian Order only; on the contrary, the church itself, for instance, with its short, square-ended eastern arm, its central lantern, its aisled nave, and its cross arms each furnished with closely-set rectangular chapels out to the east, might pass for a typical Cistercian church of the twelfth century, such as we may see at Kirkstall. For the slightly unusual placing of the cloister with regard to the church there are parallels enough. Amongst others may be named Buildwas and Dore, where, as here, the fall of the land chances to be northward down to the river. Applying equally to establishments of any Order, the vulgar consideration of drainage practically governed the disposition of the entire building, and involved a northward-lying cloister, contrary to the normal placing of this feature, on the sunny side, with protection from the north and east afforded by the higher parts of the church edifice. Herein Lesnes follows its mother-house—viz., Holy Trinity Priory, Aldgate—as shown by a plan of this latter reproduced in the volume from a late sixteenth century survey, by one J. Symonds; and in further accordance with this lead the abbey chapter-house and dormer-range come in their usual positions respectively in relation to the whole, as also does the frater lying parallel with the church, on the north side of the cloister, all in accord with Benedictine precedent, that common basis of so much of the conventual planning in the West.

Out to the east of the dormer-range stands the infirmary, approached through the parlour and by a passage extended from it. The plan of this important adjunct to the house is also on customary Benedictine lines, that is, in the form of an aisled hall, attached to which is a chapel forming an unaisled eastward prolongation; some such building, in short, as the thirteenth century St. Mary's Hospital still in use at Chichester, just a domestic hall with beds in the aisles and a chapel opening out from its

upper end. Adjoining the infirmary proper, at Lesnes, comes the misericord or flesh-frater, where, as an indulgence, there might be served certain food forbidden in the main frater.

As a matter of fact, in none of the above-named buildings of the abbey does there seem to be any distinctive type followed peculiar to the Augustinian Order, in such sense as we do find in the case of the Cistercian Order, for example, where uniformity ruled so largely as to the character of the building-work and the planning.

Further evidences of the life led within these walls, real touches of the time-honoured art of building to meet requirements and to embody ideals, confront us as we examine this plan in detail. The chapter-house, in which the convent assembled daily, sitting round on the double bench which lined the walls, with their abbot presiding at the east end, is a rectangular apartment that was vaulted in a single span of 26 feet 6 inches; and so can be compared with the rather earlier Augustinian example remaining at Bristol. There being no vestibule to this Lesnes chapter-house, such as exists at Bristol, over which passage-way might be gained on the first-floor level, it follows that the existing stairs down from the dorter to the cloister, at its north-east corner, most likely served not only as day-stairs but as night-stairs also, by which the inmates had to make their way from dorter to church at midnight, for matins. A fireplace in the dorter undercroft indicates the warming-house. The rere-dorter, out beyond the extreme north end of the dorter itself, seems admirably planned for its purpose, conveniently serving both for monks and for abbot apparently, with a carefully contrived cut-off quite in compliance with sound dictates of sanitary science. The frater is a long ground-floor hall, having the screens at its western end. A fourteenth-century pulpit and a fifteenth-century serving-hatch are features in its north wall, both also indicative of human activities. At no point in all this work does the human interest fail us.

The comparative importance of these finds at Lesnes may be measured by the consideration that, as Mr. Clapham observes, of the conventual arrangements of the Augustinian Order little is known, owing to the fact that but few of their houses have been systematically excavated and examined, and that of their existing remains the domestic buildings have suffered almost complete demolition. He adds that, it may be stated with confidence that their architectural rules, if any such existed, were far more elastic than those governing the Cistercian or Carthusian Orders, and that the general plan conformed very closely to the Benedictine usage. Of their churches, he says, a larger proportion of this Order than of any other were preserved either whole or in part, at the Dissolution, for parochial purposes, having contained parish altars all along; but at Lesnes the abbey church was wholly conventual, and consequently got completely destroyed. The church of this parish, viz., Erith, existed long before the abbey was founded, and has survived it. It is in this very parish church, by the way, that certain of the smaller objects and architectural fragments yielded by the excavation of the abbey site have at last found shelter and safe keeping. Among these is a series of sepulchral monuments and Purbeck marble coffin-lids, dating from about 1200 onwards. Pattern tiles and painted glass also figure in the collection. The chief treasure of all, viz., the fine fourteenth-century effigy of a member of the Lucy family, in armour, partly finished in gesso and with a very considerable proportion of coloured and gilt surface remaining still clear and bright, has rightly taken the place it deserves in the national collection at South Kensington. It is well displayed in the coloured frontispiece of the volume and in photographic plates.

For all that has come to light we have to thank our pioneers who adventured on this quest. Their excavations are again filled-in and little of the building-work remains to be seen above ground; no striking or picturesque architecture here stands up against the sky, yet the work uncovered and carefully surveyed fills a distinct place in the series of examples and, as a fair specimen of the building-work of its day, counts as one more contribution to the evidences of mediæval building and of English work in particular.

Some estimate of this abbey's place in national history may be based on a few known facts concerning it. Founded in 1178, by Richard de Lucy, in expiation of the action that he, as Henry II.'s

Chief Justiciar, had taken against Thomas à Becket, it ran its course for three hundred and forty-seven years until its suppression, with some twenty-four other religious houses, by Wolsey in 1525, who appropriated the revenues for the endowment of his colleges at Ipswich and Oxford. The abbot had been summoned to Parliament in 1265 and again in 1294. In 1300 Edward I. was a guest, on his way to Canterbury. Canterbury pilgrims can hardly have failed to test the resources of the guest-house on many an occasion.

The building's place in architectural history may well be marked by our remembering that this is a work begun just about the time that William the Englishman was bringing into shape his completion of the great eastward extension of the cathedral at Canterbury, itself a tribute to the memory of Becket.

These original buildings at Lesnes seem to have served their purpose in the main, throughout their three centuries and a half of life, with only some minor alterations and additions made from time to time. For instance, the western-range appears to have been built, or rebuilt, in the thirteenth century, the Lady Chapel to have been thrown out on the south of the presbytery in the fourteenth, and sundry small works executed in the fifteenth. Since the suppression the buildings have served as a quarry; the abbey barn was demolished so late as 1860; and even to-day, we are told, the site of the pulpitum cannot be examined, as it is covered by a piggery.

Assuredly, in more senses than one, this illustrated Report, as a piece of research, may be pronounced a good, all-round bit of spade-work; and how high a value must be put upon spade-work we are learning every day.

WALTER MILLARD [A.].



LESNES ABBEY: CHAPTER HOUSE, JAMB OF DOORWAY.

WILLIAM LEIPER, R.S.A., J.P. [F.].

Born 21st May 1839; died 27th May 1916.

Through the death of Wm. Leiper, R.S.A., a noted "Scots" architect, the profession has lost a distinguished member, a true artist, and an outstanding personality. He was no mere practitioner, but throughout his career remained a student and an artist first, last, and all the time. He had a keen and critical eye, a fine sense of proportion, a facile pencil, which with his innate artistic gifts and imagination gave him powers of design far above the average and rendered his work always interesting. Having been a close student of "old work," both at home and on the continent, of which he made copious sketches, its influence was revealed in all his work. His natural sympathies were strongly towards "Gothic" rather than "Classic," though on occasion he could handle that also. All through his career he held strongly and consistently to the artistic rather than the commercial side of the profession. An architect's office, in his view, should be more of a studio than anything akin to a factory for the mere production of drawings as from a mill by turning a handle. That to him was "anathema." A close and conscientious study of every feature, as an artist studies his picture, combined with a painstaking working out of every detail to its minutest degree, characterised all his work, which to some was a source of inspiration, its qualities being generally recognised and acknowledged.

He had not many hobbies, his profession affording ample scope for his time and energies, but from his early youth he took a keen interest in photography which he never lost. For a time he was a votary of the wheel, and with one or another of his friends had many pleasant cycle runs through the beautiful country so accessible from Helensburgh, where for over 40 years he had resided.

In 1909, after a protracted illness, and having attained the allotted span of threescore years and ten, he retired from practice, and during these seven years had lived quietly, taking a keen interest in his garden, particularly in rose culture, and with marked success.

Being of a shy and retiring disposition, he took no very prominent part in public affairs, but for a number of years was a justice of the peace for Dumbartonshire. He was an office-bearer of St. Columba United Free Church, and for many years took special interest in its musical affairs.

He remained a bachelor, but had numerous friends; his residence, "Terpersie," the place-name of his ancestors in Aberdeenshire, was a favourite rendezvous where they frequently, some more or less regularly, dropped in to have a chat. He was a voluminous reader, very catholic in his tastes and outlook; with a keen interest in all current topics, he could discuss many subjects, his genial personality and versatility attracting not only younger members of his own but also various members of nearly all the

other professions. Painters, bankers, clergymen, lawyers, medical men, etc., all found the atmosphere of his bachelor quarters congenial, and in him a sympathetic and responsive auditor as well as an interesting conversationalist, yet critical withal. He had no near relations to mourn his departure, but will be greatly missed by his wide circle of devoted friends, who esteemed him as an artistic and cultured gentleman. He was the last of his stock, and now his ashes have been gathered to his fathers.

Born in Glasgow in 1839, his progenitors hailing from Aberdeenshire, William Leiper received his general education at the High School of his native city. He gave early indication of the artistic temperament, and architecture was selected as the most suitable profession for the employment and development of his marked artistic abilities. He became a pupil of Messrs. Boucher & Cousland, Glasgow; afterwards proceeding to London, where for some years he served, first with Mr. Wm. White, F.S.A., and later with Mr. J. L. Pearson, R.A., both of whom he held in high esteem for their great abilities, and learned much that was invaluable in his own practice; later gaining practical experience while he acted as resident draughtsman on some ecclesiastical work in Dublin. Returning to Glasgow, he took part in an open competition for Dowanhill Church, and was successful, thus securing his first commission soon after attaining his majority—a notable achievement indeed.

Work flowed in on him plentifully, Cornhill Mansion, Biggar, and Dunbarton Burgh Halls and Academy being amongst his earliest works. These bear evidence of the influence of the late Mr. Wm. Burges, whose work Mr. Leiper greatly admired. Soon after this period another phase appears in some of his smaller houses, where a distinctly Greek touch is shown, most probably traceable to his intercourse and friendship with the late Mr. Alex. Thomson, of Glasgow, locally known as "Greek Thomson," so consistent was he in the application of Greek for all classes of building.

Very soon, however, Mr. Leiper began to assert his own individuality and independence of thought, as shown in such a group as (a) "Colearn Castle," Auchterarder, Perthshire; (b) "Cairndhu"; (c) "Dalmore," Helensburgh; and (d) Burgh Halls, Partick. (a) Colearn Castle, erected about 1869-70, is a most complete and successful adaptation of "Old Scots" to modern requirements. A pen-and-ink drawing from Mr. Leiper's own hand was exhibited in the Royal Academy during the 'seventies. It was well hung and very favourably criticised. (b) Cairndhu, erected at Helensburgh (for the late Lord Provost Ure, of Glasgow) soon after Colearn was completed, is entirely different in style. Here the French château has been adopted as a type and handled with much refinement. (c) Dalmore, Helensburgh; here we have another rendering of "Old Scots" entirely different in type from Colearn, though equally successful, the *motif* for the disposition of some of the main features being derived from Newark Castle, Port Glasgow.

(d) Burgh Halls, Partick : here again French art has been laid under tribute and handled in a refined and scholarly manner with most pleasing and satisfactory effect.

Passing reference has been made to Dowanhill Church, gained in open competition. This is situated in the western outskirts of the city on rising ground which emphasises the dominating effect of its lofty spire, simple in outline and well proportioned. This was followed by others at Brechin and Lanark respectively, smaller and without spire or tower, but having simple bell turrets ; another at Victoria Park, Whiteinch, different in type of plan, having two aisles with pulpit placed in line, or nearly so, with central piers. These smaller churches are all in severely simple Gothic.

Camphill Church, Queen's Park, Glasgow, is in French Gothic, the spire being modelled on St. Pierre, Caen. It rises to a height of about 200 feet, beautifully proportioned, simple and graceful in outline, and admittedly one of the finest spires in Scotland, the belfry stage being particularly fine.

Hyndland Church, Glasgow, is in the same neighbourhood as "Dowanhill," but built at a much later date (1885-6) and of a later type of Gothic, Scots Decorated. It is designed with central nave, two aisles and transept, but without clerestory. Only the lower part of the tower has been built ; the completion of the spire is a work of the future. There is a "bigness" in the whole design that impresses, combined with beauty of detail, vigorous yet refined. Internally it is lofty and spacious, and there probably the sense of "bigness" referred to is most pronounced. The arcades have beautifully carved stone caps, executed by McCulloch & Co., London. Without mentioning in detail some smaller churches and others remodelled, before passing from the subject special reference must be made to St. James's, Kilmacollm, which was the last church he designed. It has a central nave and aisles, chancel with transept, the latter affording accommodation for organ and choir vestry. The choir stalls occupy the front part of chancel, while the elders' seats and communion table, on a slightly higher level, are in the rear. The interior is wholly finished in stone, the walling generally of pointed rubble, the chancel in cleaned or dressed courses. The tower, of saddleback type, was the gift of a generous donor, erected as a memorial to his deceased wife. It is "Franco-Scotto" in treatment, with open geometric and cusped parapet supported on carved corbelling. The crocketed gables, pinnacles, and stone roof of stair turret surmounted with figure of "St. James," together with central fleche, give a rich, pleasing, and picturesque skyline to a really fine tower, and situated as it is on rising ground it forms a striking landmark.

Church decoration was one of Mr. Leiper's strong points, his fine sense of colour giving him special powers in this direction. In addition to some of his own churches, where colour decoration came into play, he was called upon to design appropriate

schemes for others affording less opportunity for satisfactory treatment. Amongst these may be mentioned Park Free Church and West Parish Church, Helensburgh, where, with very unpromising conditions, marked success was achieved in both.

It may be appropriate here to mention that, after being in practice for a number of years, he relinquished architecture, disposed of his practice, and took up painting. Proceeding to Paris, he first attended the studio kept by Julian, where many other young Scotsmen were studying. Later he attended the studio of his friend Mr. Robert W. Allan, who had formed an afternoon class to draw from the model. Some of the other students attending, and personal friends of his own, were Millie Dow, Arthur Melville, A. D. Reid, James Anderson, and an Englishman, E. Detmold. Exactly what interval elapsed before he gave up painting as a profession to resume architecture is not quite clear, probably about a couple of years, but it was to undertake the internal appointments and decoration of the Czar's yacht *Livadia* that he renounced the easel for the drawing-board.

Further notice must now be given to his domestic work, which formed his widest field. To name all his works, large and small, would in itself form a considerable catalogue. Amongst the smaller and earlier might be mentioned a number in Helensburgh, where a considerable proportion of his work is located. "Redholm," possibly so named as being built of redstone ; "Terpersie," his own residence, named after the ancient home of his ancestors in Aberdeenshire ; "Bonnington," now Rhuarden, on the adjoining feu ; "Tordarroch" ; "Aros" Row, built for the late Sir Geo. MacLeod ; "Castlepark" and "Wheatpark," both in Lanark ; "Ruyton Park," Shropshire, and others during the 'seventies and early 'eighties. The "Victoria Infirmary," Helensburgh, and a school at Gavelochhead may be mentioned in passing ; though neither is extensive, each is a model in its way for completeness and fine architectural. Then in the later group might be named "Ardlus," "Brantwoode," "Clarendon," "Morar Lodge," "Redtower," "Rockbank," a group of three small villas, "Polkemmet," all in Helensburgh, the last-named being his latest work in simple English domestic. Others in various parts might be cited, such as "Moredun," Paisley, a "Leiperian" blend and almost a mansion in size ; "Piersland," Troon, English domestic, largely half-timbered ; "Ganavan," Oban, built of local grey granite, timber oriels, half-timbered gables, of simple domestic character ; "Langgarth" and "Deroran," both in Stirling, the former a very complete and successful rendering of "Old Scots" with a quaint gate lodge, "Deroran" with gate lodge and stable offices, all of "English Domestic" ; "Uphill," at Bridge of Allan, a few miles distant, is also of the last-named type. "Auchenbothie," Kilmacollm, is in pure "Old Scots," with a tower and stair turret finished with typical bell-shaped roof. Other smaller houses there are some "Scots," others "English," or a

blend of both, of various sizes and types, but all showing a variety and freshness of treatment, and bearing in marked degree the impress of his personality; so much so indeed that gradually his work evolved what could be recognised and legitimately defined in what has incidentally been referred to as "Leiperian," "Tighnabraich House" coming under that category. Amongst his more important mansions are the following—viz.:

"Kinlochmoidart," Inverness-shire, where, by the way, "Prince Charlie" on one occasion landed. A fine, stately and dignified pile in "Old Scots."

"Kelly House," Wemyss Bay. This he personally considered his best work, at least in this field; a blend of Scots and English, situated on an elevated site, it had a commanding appearance and extensive views of the beauties of the Firth of Clyde and western mountains. During the "Fiery Crusade" of the Suffragettes, and shortly before the outbreak of war, it fell a victim to their evil machinations, and now stands in ruins. It was built of red stone quarried on the estate, and the roofs covered with Elterwater green slates and stone ridges.

"Ballimore," Lochfyne, Argyllshire: an existing mansion was remodelled to some extent, a new wing and other features added entirely transforming its aspect.

"Knockderry Castle," Cove, Dunbartonshire: here again, as at the last-named, additions to an existing building formed the subject, an extensive new wing, comprising music-room, library, bedrooms, etc., being added. Situated on a promontory and rising directly from an elevated rocky site, full advantage was taken of the opportunity thus afforded for a bold and vigorous handling of the national style. The general lines, simple and telling, combined with robust detail, produced results as pleasing and satisfactory architecturally as they were appropriate to the situation and surroundings. This work was illustrated some years ago in the Royal Academy by a black-and-white drawing, the criticism being in appreciative, almost flattering terms.

"Glendaruel," Argyllshire: a very fine example of "Scots Baronial," and the last mansion house designed by Mr. Leiper. It was built adjacent to the old house, which it linked in and absorbed, giving added interest internally through the varying levels of old and new. The stable offices, home farm, and various other buildings on the estate form an interesting group. Here we must now pass from the private work to close with a reference to one or two public buildings—viz.:

Messrs. Templeton's carpet factory, facing Glasgow Green. The firm, as patrons of the arts, resolved, not alone in the interests of the workers, but also of the citizens, to erect instead of the ordinary and common factory something of permanent architectural interest and beauty. They gave Mr. Leiper a free hand in designing the fronts exposed to public view, and, after ascertaining the cost as against the ordinary factory, resolved to spend the difference in the public

interest, as already indicated. "Venetian Gothic" was adopted as the style, executed in rich red terracotta brick as a basis, with varicoloured glazed brick, "Faience," and touches of brilliant mosaic judiciously introduced. The principal western front seen on a summer afternoon is rich and resplendent in brilliant and harmonious colour. In point of design and as a piece of architecture and specimen of decorative brickwork nothing finer, in the opinion of competent critics, is to be found outside of Italy.

While speaking of colour, reference might here be made to the scheme of coloured decoration for the Banqueting Hall of Glasgow's Municipal Buildings, designed by Mr. Leiper and carried out under his personal supervision. (Note.—Mr. Leiper had nothing to do with the buildings themselves.) It is only within recent months that the last series of decorative panels was completed. It was to see these preliminarily, before being finally fixed in position, that he paid a special visit, and unfortunately his last, to Glasgow in October 1915. The directing and supervising of these panels formed really the last work he undertook in a professional capacity, and the decoration of the Hall as now completed forms no unworthy record of his skill and ability as a master of colour.

There remains but one other example of his public work still to be mentioned, and, indeed, the only specimen unfortunately in the city, to the lasting shame of Glasgow be it spoken—that is, the "Sun Office" building at the corner of Renfield and West George Streets. This is a fine example of "François Premier," with "Leiperian" touches of Scots here and there. The interior of the public office is very fine with its high teakwood panelling; beautifully carved door heads, marble inlaid frieze of varied colours arranged in panels, all flush, and finely carved fireplace in various marbles and alabaster, combine to give it a richness rarely surpassed in a business office. This building was exhibited in the Paris Exhibition of 1900 and awarded a silver medal.

A few further notes in conclusion. Mr. Leiper was an original member of the Glasgow Institute of Architects, having joined in 1868. He was a Member of Council on several different occasions. During 1888-1890 he was Vice-President, and the following term (1890-1892) President. In 1914, in recognition of his distinguished career as an architect, the Institute conferred on him honorary membership. For some years he was a Governor of the Haldane Trust, connected with the Glasgow School of Art. In 1881 he became a Fellow of the Royal Institute of British Architects. He was elected in 1891 an Associate of the Royal Scottish Academy, and in 1896 a Royal Scottish Academician. He has not been unmindful of such recognition, for, besides leaving a sum of £500 to their funds, he also bequeaths to the Royal Scottish Academy two very fine portraits, one of his own mother, by the late Wm. McTaggart, a personal and lifelong friend; the other of a French lady, by Coutour.

WM. HUNTER McNAB [F.].

MAJOR PHILLIPS FLETCHER, D.S.O.

Major Herbert Phillips Fletcher, D.S.O. [F.] (Middlesex Hussars), attached to the Royal Flying Corps, who died on August 3rd from injuries received while on duty at Hounslow, was a son of the late Professor Banister Fletcher, M.P., D.L., J.P., &c., and was born 27th February, 1872. At the outbreak of the war he was with his regiment, the Middlesex Hussars, and went out with it to Egypt. He was then seconded to the French, and did reconnaissance work in Asia Minor, Syria, and Arabia on French seaplanes for some months, and was awarded the Croix de Guerre, both military and naval, for conspicuous bravery under fire. He was afterwards the Officer Commanding a British Observers' School started at Port Said, and returned to England to take his pilot's certificate for future work with the Royal Flying Corps.

Educated at King's College, London, where he gained the Gold Medal in the Architectural and Engineering course, he passed the R.I.B.A. Final Examination and became an Associate in 1889 and was elected to the Fellowship in 1902. In 1904, having been awarded the Godwin Medal, which carries with it a Bursary of £65 to be spent abroad in the study of modern architecture, he crossed the Atlantic for the purpose of visiting and reporting upon the Great Exhibition held at St. Louis in that year. How excellent a use he made of his opportunities is well brought out in the admirable Paper recording his impressions of the Exhibition read at a General Meeting of the Institute in the following year [JOURNAL, 11th March, 1905]. The Paper as he delivered it, with its interesting series of lantern illustrations, showed him to be possessed of a rare fund of wit and humour, and demonstrated in a very special way his remarkable powers of observation and description.

Major Fletcher was a Fellow of the Surveyors' Institution, an Associate Member of the Institution of Civil Engineers, a Barrister-at-law of the Middle Temple, and partner with Mr. Banister F. Fletcher [F.] in the firm of Messrs. Banister Fletcher & Sons, of 29 New Bridge Street, Ludgate Circus, E.C., which firm was founded by the late Professor Banister Fletcher over fifty years ago. He was also one of the Surveyors to the Board of Trade, an Examiner to His Majesty's Civil Service Commission, Architect and Surveyor to the Worshipful Company of Carpenters, Technical Adviser to six of the associated City Companies, and Director of their Trades Training Schools in Great Titchfield Street, W. He was also Surveyor to the Justices of the Blackheath Division, and was formerly a Lecturer on the staff of King's College, London.

Major Fletcher had travelled considerably in Europe, the United States and Canada, and was sketching in Spain with Mr. Seymour Lucas, R.A., when they were unfortunate enough to be in the historic railway accident at Burgos in 1891, these two

being the only Englishmen who survived the disaster, though Major Fletcher had both legs broken and suffered other injuries.

Major Fletcher had been architect with his partner for many public buildings and private houses in the metropolis and in the country, including King's College Schools, Wimbledon, and alterations at King's College, London, and at Carpenters', London Wall, and the erection of numerous banks, schools, churches, city buildings, warehouses, factories, &c., &c. He was joint author of "The English Home," "Architectural Hygiene," "Carpentry and Joinery," "Arbitrations," "Dilapidations," "Quantities," "London Building Acts," "Valuations and Compensations," "Light and Air," and other text books.

Major Fletcher married Lydia, only daughter of the late T. T. Lindrea, Esq., J.P., of Westbury-on-Trym, Gloucestershire. He lived at Park House, Marden, Kent, and was a member of the Cavalry, Pegasus, and various golf clubs. He was formerly Deputy Master and joint huntsman of the North Bucks Harriers, and was also fond of shooting, sailing, and golf. Those who knew him admired the full life he lived. With his many engagements he did his work to the top of his ability, and was successful in all he undertook. The keen way in which he took up his various military duties was in line with the rest of his work. Not the least of his good qualities was the hold he had on his friends, who feel his loss and think of him as a gallant gentleman. His death was due to an accident, but he died on duty, and his life was given for his country as surely as if he had fallen on the battle-field. His honours, as far as the British Army is concerned, are posthumous, but his many friends will have read with pride and gratification the announcement in the *London Gazette* of the 19th August that the King had conferred upon him the Distinguished Service Order, "for conspicuous ability and skill in the performance of his special duties, which have been carried out at great personal risk and devotion to duty at all times." All his friends regret that he did not live to enjoy if only for an hour the honour he would have appreciated above all those he had received during his last adventurous days.

H. D. SEARLES-WOOD [F.].

Mr. HOWARD CHATFIELD CLARKE [F.] writes:—

I have known the late Major Herbert Phillips Fletcher for many years, and feel that his loss to the profession will not be easy to replace. Endowed with a large amount of common sense which gave him a broad outlook, not only on professional matters, but on life in general, he was particularly easy and delightful to do business with, as he never failed to take the broadest view of matters, and always placed his cards fully on the table. He was in no sense afraid of work, and found time to interest himself in many outside affairs. I have been particularly struck with his work at the Technical Schools, in which he took so

deep an interest. Those of us who knew him well will miss for many a long year his cheery and affectionate friendship.

Sir A. BRUMWELL THOMAS [*F.*] writes:—

I was very grieved to hear of the death of Major Phillips Fletcher, whom I had known for many years. His was a very special phase of architectural practice, and one that with his legal qualifications he found great pleasure in. To most architects the legal side of practice and the rights and penalties affecting building are distressing, but to Phillips Fletcher with his trained legal mind this branch of practice had a peculiar fascination. It is a fighting career, like all Bar work; and curiously enough, like practice at the Bar, it brings a high standard of courtesy into the fight. And so I found him, always conscientious and thorough in his work, and always striving to put his case fairly and squarely. His qualifications brought him important duties at the Front, and those of us who had seen something of his work in his military career found it admirably done, as we expected it would be. It was work that required great concentration of mind, and above all it had to be exact and dependable. The French and English honours which came to him testify to the efficiency of his service and the appreciation of the higher command. His loss is a very severe one to us all, and must be especially so to his devoted brother and partner, Mr. Banister Fletcher.

LIEUT. ALICK G. HORSNELL.

Architecture has suffered a very real loss by the death in France of Lieut. Alick Horsnell. He worked for some five or six years in my office, and I had the very highest opinion of his talents. He was a man of strong character and marked individuality, with a perfectly clear vision and definite convictions as to the relation of modern architecture with modern life. Although only on the threshold of his career, he already had a marked influence on the men of his generation, who felt that not only was he an incomparable draughtsman and untiring worker, but that he had the real fire of genius and the power to inspire and lead others. There is no doubt that, had his life not been cut short, he had before him a most brilliant future.

ERNEST NEWTON, *President*.

Alick Horsnell received his early training as an architect in Mr. Chancellor's office at Chelmsford, and his first success was the winning of the Architectural Association Travelling Studentship. Later he was for some time assistant in the office of Mr. Ernest Newton, A.R.A., and captured the two most coveted prizes for design offered by the Institute, the Soane Medallion and Travelling Studentship, and the Tite Prize. In both competitions his work showed a maturity of thought and knowledge of detail very remarkable in a

man of his age. A short time before the outbreak of war he began private practice, and it seemed as if his efforts were destined to meet with a great and instantaneous success. He was placed first in a competition for some municipal buildings in the North of England, and no doubt would have carried them out at the end of the war. He was one of the few architects chosen from the preliminary competition to submit designs for the Board of Trade offices in Whitehall, and he had also other successes.

Alick Horsnell was undoubtedly well ahead of any of his contemporaries in the architectural profession, both in his mastery of design and his powers of expression. He was certainly fortunate in the training he received, and unquestionably he worked hard at his vocation, but there are hundreds of men in the same profession who were as well trained and who worked equally hard without a title of his promise of success. He was the happy bearer of the spark of genius which lighted his path and allowed him to step out confidently ahead of his fellows. His unerring instinct in matters of taste enabled him to design in the manner of to-morrow rather than follow on the lines of yesterday, while his gift of brilliant draughtsmanship gave him the power of presenting his ideas in the most attractive form. He was a man of scholarly and somewhat retiring disposition, and it is clear to those who knew him at all that his enlistment, some eighteen months ago, was brought about by his keen sense of duty and not through any love of adventure. Had he lived till the end of the war to take up his work where he left it, there seems little doubt but that he would have won his way to a foremost place among the architects of the day.

ARTHUR BARTLETT [*F.*].

CAPTAIN EUGÈNE BOURDON.

Eugène Bourdon, B.A., Director of Architectural Studies and Professor of Architectural Design in the Glasgow School of Architecture, Staff Captain of the 78th Brigade of the French Army, was killed at the Battle of the Somme on the evening of 1st July while acting with the British forces, rejoicing in the great success of that day and full of hope for the morrow.

When Professor Bourdon joined the Glasgow School of Architecture in 1904, he entered upon a task of great difficulty. The Royal Technical College and the Glasgow School of Art were entirely separate institutions, working in widely different domains which touched only in the field of architecture. Each institution carried on its own courses of study without reference to the other, but the authorities of both had realised that this plan was not only wasteful of energy and of money, but involved a loss in effectiveness, as it was quite clear that the two institutions working together and making full use of their joint resources could organise a school of architecture of the first rank, more comprehensive in scope than either could

provide alone. The two institutions, therefore, resolved to co-operate in the support of a joint school of architecture; but while the desirability of such a scheme was evident, it was also obvious that many obstacles must be overcome before it could be made a success. It was this difficult task of organisation that Professor Bourdon was called upon to undertake. He had to create an *entente cordiale* between the two institutions, to arrange with the several professors for the fulfilment of the duties for which they were specially fitted, to make the best possible use of the wealth of material at his disposal for the teaching of science and art in their application to architecture, and to produce out of these heterogeneous elements a new and virile organisation worthy of the respect of the professional architects of the West of Scotland, and one which would command their support in the training of architectural pupils for professional life.

His distinguished course at the Ecole des Beaux-Arts, followed by the filling of an important Government appointment, and subsequently by the successful practice of his profession independently in Paris and the United States, had fully shown him to possess the necessary technical qualifications, but these alone would have been insufficient had they not been supplemented by the sincerity of purpose and perseverance, as well as unfailing tact and organising ability, which enabled him to realise the high ideals he had set before himself and his colleagues. He has not lived to see the fruits of his labours fully gathered, but he has placed the Glasgow School of Architecture on a sound foundation, and has infused into the teaching of his subject a spirit and methods whose influence will long have effect upon the development of architectural education in Scotland. His many students thankfully acknowledge that they owe a debt of gratitude to the inspiration of his teaching.

Professor Bourdon was devoted to his profession, but he was before all an intensely patriotic Frenchman, and for many years he rejoined his Army each summer for several weeks' service. He responded at once to the call to arms when war was declared, and his unfailing courage and conspicuous ability gained for him the highest recognitions. He was twice mentioned in Army Orders, was awarded the Croix de la Légion d'honneur, the Croix de Guerre, and our own Military Cross, and had been recommended for the rank of Chef de Bataillon. His death is a great loss to the Glasgow School of Architecture, but he gladly gave his life for the country he loved, and he died, as he had lived, a Christian gentleman.

H. F. STOCKDALE.

Director, Royal Technical College, Glasgow.

EDWARD THORNTON [F.].

News of the sudden death of Edward Thornton [F.] came as a great shock to his many friends, including myself. To know "Ted Thornton," as his friends

familiarly termed him, was to like him; to be his intimate friend was to love him. He was deservedly popular, for a more gentle or kindly man it would be hard to meet with. He died at Calcutta on 12th June 1916, at the early age of 47. The cause of his death was cerebral hæmorrhage. He was buried in the cemetery on the Lower Circular Road, Calcutta, with military honours, owing to his connection with the Veterans Company of the 1st Calcutta Volunteer Rifles, who furnished the firing party and marshalled the procession, which consisted of detachments of all the troops in garrison with their bands.

Edward Thornton was the third son of Sir James and Lady Thornton, who were prominent figures in the days of the Indian Mutiny, Sir James having marched to the relief of Arrah. Born on the voyage home from India, Edward Thornton spent his early days in Putney and Horsham. He was educated at Queenwood College, Hants, and King's College, London. He served his articles with Mr. Rowland Plumbe [F.], previous to which he attended a year's course at the forge, with the object that knowledge thus gained would serve well in case he might find a career in India or the Colonies—as he eventually did. Immediately upon the termination of his articles Edward Thornton set up in private practice at 7 Great College Street, Westminster, now demolished, where he and the writer joined hands in sharing offices and assisting one another for some five years, at the termination of which time he went to Calcutta, where he remained for over eighteen years, and died in harness. Almost immediately after settling down in his new home he came to the front, as will be recognised by the works he designed and carried out, foremost among which are: The Palace for the Maharaja of Tipperah, the very beautiful Mysore Memorial Temple at Kalighat, the throne in memory of Bishop Jackson in Saint Paul's Cathedral, Calcutta, and the work to the tower and spire of St. Mary's Church, Bhowanipore. Other works, many of note, are the new Calcutta Club, the Chartered Bank, considered by many to be his most successful work in the city, Messrs. Martin and Company's premises, the Esplanade, and Park Mansions—all in Calcutta—and the Post Office at Lahore, and the European Lunatic Asylum, Ranchi, but recently completed.

Edward Thornton was a good water-colourist, and a gifted sketcher in black and white, besides being a clever worker in metals and enamels and being possessed of considerable literary ability. He was a great admirer of, and benefactor to, the native artists and craftsmen of India, whom he encouraged in every way; to hear him explain their works—of which he possessed a host of examples—was a treat of no usual order.

If, as a personal friend, one may express any appreciation of his work as an architect, it is the writer's opinion that he displayed considerable ability in assimilating the Indian native style, and in applying

what was appropriate from works of the past and the living traditions of the craftsmen of India in the design and construction of buildings of modern character. He helped to improve modern architecture in India and to uphold the status of the architectural profession there.

A. HERON RYAN TENISON [F.].

THEODORE KNOLLES GREEN [A.].

Theodore Knolles Green, our oldest Associate, died at his residence, "Leylands," Ellerdale Road, Hampstead, N.W., on the 23rd July, aged 84. He was descended from an old Lancashire family, whose estate comprised a large part of the present town of Leylands. His father, John Green, was a well-known inventor of musical instruments, one of which, the seraphin, was largely used and exported before the invention of the harmonium. Mr. Theo. K. Green was born in Soho Square when it was a new and fashionable suburb, and he had a vivid recollection of a servants hiring fair held there, and also of the erection of Messrs. Crosse & Blackwell's first factory, which spoilt the rural surroundings of his day.

He was articled in Bristol to a Mr. Gingell, who did a very large amount of competition work, and committees were not so exacting in those days as to the use of colour, etc. At the conclusion of his articles, he went to Market Harborough, under a Mr. Bland, an architect there, and after a short stay (about 1853) in Birmingham, came to London as assistant surveyor to Clifford's Inn. Later on he removed to 22 Finsbury Place (now called Finsbury Pavement).

He carried out factories at Otley, and other places in the north, but was chiefly interested in designing villas, being among the first to develop property adjoining the Crystal Palace, then in the course of erection, also at Highbury Park. More recently he built some of the first houses in the old town of Hampstead on the Greenhill Estate, which was then approached up a steep bank from the High Street, but which now forms part of Fitzjohn's Avenue.

His work was all in the Victorian Gothic style, and he retained a good deal of the scornful feeling of his student days for the Georgian Classic now so fashionable. And who shall say what our successors will think in another half century as to the merits of the rival schools?

Among his works in London were: St. Barnabas' Church, Harvest Road, N.; The Capital and Counties Bank, at the corner of Threadneedle Street and Bishopsgate Street; Nos. 26 and 27 Farringdon Street, E.C.; Read's Bottling Stores, Kentish Town; Nos. 58, 66, 68 and 70 Finsbury Pavement; "Wildcroft," Putney Heath, etc.

His later years were much given up to foreign travel and sketching, and he exhibited several drawings at the Hampstead Art Society.

PERCY GREEN [A.].

THE WELSH NATIONAL LIBRARY.

AN IMPRESSION, BY A NON-PROFESSIONAL VISITOR.

ABERYSTWYTH: August 1916.

From the harbour we get a fine view of Mr. Green-slade's *magnum opus*, "The National Library," sitting in state on the side of a hill forming a south-eastern extension of Constitution Hill. It looks like a piece of a Greek Temple on a Welsh hill, and yet there is a sort of Roman solidity about it. I think its rightness will grow on one. Viewed from one side the building stands out from a vivid green hill topped by a sombre green wood; viewed from the other, its background is an apparently limitless expanse of vivid blue sea. The granite base and the superstructure of Portland stone are a beautiful pearly white, so that instinctively one thinks of Greece and the Parthenon and the Piræus—even I, who have never seen them! The surroundings, of course, are all in the usual builders' mess, except the broad road leading to the Library; and there is the usual notice, "No admittance except on business."

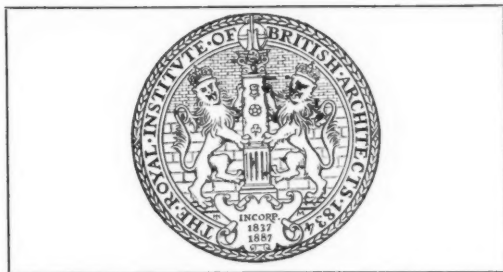
Entering by a side door and ascending a secondary staircase we come into a great hall, extending the whole length of the East Wing and supported by rows of rectangular columns. Walls and columns are now white; they are eventually to be encased in oak panels. The present effect is delightful. The impression I have carried away is one of luminous space, white walls and soft pearl-grey shadows; over all a ceiling beautiful, because its decoration is delicate and simple, and everywhere is a feeling of austerity and strength. In this hall are to be exhibited in cases, etc., prints, maps, and illuminated manuscripts.

The East Wing is at present separated from the West Wing, which contains the Library, by a quad open on one side to Cardigan Bay, with Aberystwyth down in the depths below. This quad will eventually hold a great domed central-hall. On the north side the great wings are linked by galleries in the nature of a curtain wall. The Library, in the West Wing, is now being arranged ready for the opening next week. The little galleries or balconies by which you get at the books are only temporary arrangements of wood, to be replaced eventually by bronze. The lighting is excellent.

Outside, in the aforementioned quad, where will be the chief entrance, the arrangement of a broad flight of steps is very noble, even with their present unfinished surroundings. Another thing that struck me was the north façade of what I call the curtain gallery. It is built of blue Staffordshires with Portland facings, and the effect is fine; chiefly obtained by the bold simplicity of the Portland mouldings, the carefully selected tint of the blue Staffordshires, and the excellence of the workmanship.

Books Received.

The Greek House: Its History and Development from the Neolithic Period to the Hellenistic Age. By Bertha Carr Rider, M.A., D.Litt., So. Camb. 1916. 10s. 6d. net. [University Press, Cambridge.]



9 CONDUIT STREET, LONDON, W., 26th August 1916.

The R.I.B.A. Record of Honour: Thirty-third List.

Fallen in the War.

FLETCHER, Major HERBERT PHILLIPS, D.S.O., *Croix de Guerre* [F.], Middlesex Hussars Yeomanry, attached to Royal Flying Corps. Died through an accident to his flying machine on 1st August.

PILLING, Captain PERCY CUNLIFFE [A.], Loyal North Lancashire Regiment. Died of wounds.

AITKEN, Second Lieut. ANDREW DANSKINE [A.], 2/1st Lowland Field Company, R.E. [T.], Egyptian Expeditionary Force. Killed in action in Egypt on 4th August.

HENDERSON, IRVING, 16th Northumberland Fusiliers. Killed in action in France on 1st July.

Mr. Irving Henderson was a son of Alderman Henderson of South Shields, and a student of the Northern Architectural Association. He served his articles with Mr. J. H. Morton [F.], of S. Shields, and was afterwards Surveyor in the Inland Revenue Valuer's Office at Gateshead.

HORSNELL, Second Lieut. ALICK GEORGE [*Tite Prizeman* 1906, *Soane Medallist* 1910], Suffolk Regiment. Killed in action in France.

BOURDON, Staff Captain EUGÈNE, 78th Brigade, French Army, Director of Architectural Studies and Professor of Architectural Design in the Glasgow School of Architecture. Killed in action.

Military Honours.

FLETCHER, the late Major HERBERT PHILLIPS [F.], awarded the D.S.O. "for conspicuous ability and skill in the performance of his special duties, which have been carried out at great personal risk and devotion to duty at all times."

The Ministry of Munitions and Control of Building.

The Ministry of Munitions announce with reference to the New Order in Council regulating building [JOURNAL, 29th July, p. 294] that work which was in progress before 20th July need not be stopped pending the granting of a licence. Any building commenced before that date should be continued until such time as a licence should be definitely refused. The Ministry explain that in making the Order there was no desire to restrict building unless a national purpose could

thereby be served. The principal purpose was to limit the use of structural steel. A further purpose was to assist the Ministry in obtaining such building labour as was urgently required upon munition factories.

The Telegraph (Construction) Bill.

The following correspondence relating to the Telegraph (Construction) Bill has passed between the President and the Postmaster-General:—

9 Conduit Street, W., 7th August 1916.

To the Rt. Hon. J. A. PEASE, *Postmaster-General*.—

SIR,—The Telegraph (Construction) Bill has only just been brought to my notice, and on behalf of the Royal Institute of British Architects I beg to enter a protest against the extraordinary powers which are therein sought for. Such drastic powers over property should surely not have been asked for without more publicity being given to the proposals, nor should the Bill be passed before the most careful consideration has been given to the arguments which in the public interest, as well as in that of owners of property, may be brought against it.

It appears to me that the future development of land and property may be seriously injured by owners being compelled to submit to the presence of poles and wires upon their properties.

The considerable damage which frequently occurs from the attachment of these poles to the roofs and walls of buildings, as well as their unsightliness, appears to call for very serious and detailed consideration before taking steps to bring into force an enactment the working of which may be very oppressive.

I hope, therefore, that when the Bill reaches the Committee stage a hearing will be given to those whose interests will be so seriously affected if the Bill becomes law.—I am, Sir, yours obediently,

ERNEST NEWTON, *President R.I.B.A.*

General Post Office, London, 10th August 1916.

To the PRESIDENT R.I.B.A.,—

SIR,—I am directed by the Postmaster-General to refer to your letter of the 7th instant, and to say, as was explained over the telephone last Monday, the Telegraph (Construction) Bill was printed on July 19th and made public in the ordinary way, and he would regret if it was thought there was any desire on his part to forestall representation on the subject. He would explain that the Bill does not originate in any alteration of policy on the part of the Post Office. It has been rendered urgently necessary by a small minority of owners of property in making extortionate demands in respect of indispensable facilities for the maintenance and extension of the public telegraph and telephone services. Since the additional Income Tax and other burdens were imposed by the recent War Budgets the number of such demands has rapidly increased. There are attempts on the part of those making them to evade their share of the public burdens and to transfer it to their fellow citizens. At the same time these persons are enjoying the use of the

public telegraph and telephone services on the same terms as those who make no such attack upon national interests. Labour is not available under present conditions for needless removals of plant nor for the adoption of circuitous routes, where these are available, with consequent unnecessary additions to capital and annual expenditure.

The object of the Bill is only to give a right of appeal against unreasonable refusals and extortionate demands on the part of the public or against unreasonable or undesirable proposals on the part of the Postmaster-General, and it proceeds on the principle that there should be an appeal to an impartial tribunal.

The consent of owners as well as lessees and occupiers must still be sought under Section 21 of the Telegraph Act, 1863. In the event of difference as to whether a consent is unreasonably withheld, the Postmaster-General will only be able to proceed with his works if he gets a decision from the independent tribunal established under Sections 3 and 4 of the Telegraph Act, 1878. This tribunal has proved satisfactory during thirty-eight years and no reason is seen for altering it. The tribunal can refuse the Postmaster-General's application altogether, if it thinks just, and can impose upon any consent "such pecuniary or other terms, conditions, and stipulations as it may think just."

The provisions for the protection of persons interested in property which are contained in the Telegraph Act, 1863, will, except as to the right of appeal conferred by the Bill, remain unaffected, and this has now been made perfectly clear in the Bill itself.

Special protection is given by Section 30 of the Telegraph Act, 1863, as regards development of land and property. The Section confers on any persons interested in any land or building and desiring to build upon or use the land or building in any manner in which it was not actually used when the telegraphs were placed there an absolute power to require the removal or alteration of the telegraphs by and at the expense of the Postmaster-General.

The question of damage is dealt with by Section 7 of the Telegraph Act, 1863, which provides that the Postmaster-General shall make full compensation to all bodies and persons interested for all damage sustained by them by reason or in consequence of the exercise of the Postmaster-General's powers, the amount of such compensation to be determined in manner provided by the Lands Clauses Consolidation Acts, 1845, for the determination of the amount of compensation for lands taken or injuriously affected.

It is hoped that this statement will make it clear that owners, lessees, and occupiers of property will be able to impose all reasonable conditions, and that in particular you will see that there is no ground for your apprehension that restriction will be placed upon building improvement or development.

I am to add with reference to your mention of poles on roofs that it is not the policy of the Post Office to erect heavy overhead lines of exchange telephone

wires. Nearly the whole of such plant in London and other urban areas was acquired from the National Telephone Company. With the engineering methods now available the economy in maintenance charges effected by placing the lines underground counterbalances the heavy cost of underground construction if the number of wires is large. The transference of existing heavy lines to new underground lines was in progress before the war, but it can only be effected gradually owing to the heavy expenditure and large amount of labour required. Where only relatively few wires are concerned the cost of underground construction is prohibitive, and where wires used for long distance telephone calls are involved it is necessary to use aerial lines to obtain the highest electrical efficiency. You will see, therefore, that there is no reason for apprehending any substantial increase in the number of roof standards.—I am, Sir, your obedient servant,

F. G. MILNE,
for the Secretary.

Artists' Rifles Regimental Association : "Artists' Rifles Journal."

The Artists' Rifles Journal, the first number of which is just issued, has been started to keep members of the Corps in touch with the Regiment, and to further the objects of the Artists' Rifles Regimental Association. This latter body has been established, to quote its charter :

(a) To act as a patriotic association for the furtherance and support of British interests in all parts of the world.

(b) To form a centre and rallying point for all past and present members of the Artists' Rifles and the various battalions, cadet corps, or other units or offshoots thereof, and linked or associated corps or organisations, with a view to giving information and assistance to such members that may enable them to find useful and profitable employment or otherwise promote their interests in any part of the British Empire.

(c) To collect and obtain useful information from Colonial, Indian, and other Governments, High Commissioners, Agents-General, Consuls, and other persons in official positions, corporations, companies, firms, and other associations and persons engaged or interested in agriculture, forestry, plantations, mining, engineering, building, or other construction, commerce, manufacturing, or other industrial, commercial, or professional pursuits, with a view to making such information known to and disseminating the same among such members as aforesaid, and to advising them where and how best to find occupation or employment of a character suitable to their individual abilities and calculated to promote the interests of the British Empire, and for the like purposes to employ and pay competent persons to deliver lectures on the nature and conditions of employment in the various Colonies, Dominions, and Possessions of the British Empire and elsewhere and on kindred subjects and matters.

(d) To print, publish, issue, circulate, either gratuitously or by way of sale, at such regular or other intervals and times as may be thought advisable, any journals, magazines, newspapers, pamphlets, or other publications for the information, advantage, and benefit of such members as aforesaid, or otherwise in connection with the objects of the Association.

(e) To act as an employment bureau for such members as aforesaid, and for such other persons (if any) as may from time to time be thought proper, and to find employment for such members and persons in any part of the world, but primarily in the British Empire, and of such a character as

will be useful for promoting the furtherance and extension of British influence and interests.

It is particularly desired to help those who wish to settle in the Dominions or abroad, especially in agricultural or similar occupations. The Association is, and will remain, in close touch with the London representatives of the Dominion Governments, and is enjoying their cordial co-operation. The Royal Colonial Institute is assisting the Association, and has placed at its disposal two rooms at 17 Craven Street, Strand, W.C., which will be used as a small social centre and port of call for members passing through London. The centre is now open, and "Artists" are invited to call there.

The qualification for membership is past or present membership of the Corps or of the former 38th Middlesex Rifle Volunteers or 20th Middlesex Volunteer Rifle Corps.

All past and present members of the Corps and any others who have its welfare at heart are earnestly invited to send a donation, however small, towards defraying the expenses of carrying on the work of the Association. Donations should be sent to the Hon. Treasurers of the A.R.R.A., at the Artists' Rifles Headquarters, Duke's Road, Euston Road, London, W.C.

It has to be said of *The Artists' Rifles Journal* that it is a highly creditable production, well worthy of the distinguished Corps whose name it bears. The illustrations, of which there are several, reproduced from drawings and photographs, and of a character both grave and gay, are excellent, and the Journal is well worth having for these alone. The artists are Colonel Walter C. Horsley, Lieut. A. E. Cooper, Second Lieut. W. Lee Hankey, Cadets F. E. Hodge and W. Rhodes, Sergeants Gerald Aekermann and Edgar L. Patteson, Corporals W. P. Robins and S. C. Strube, and Ernest Blaikley. Mr. J. H. Elder-Duncan, formerly of *The Architectural Review*, is Editor. The Journal is to be issued monthly, military exigencies permitting. The price to members of the Corps is 3d., and to outsiders 6d.

The late Lord Redesdale [Hon. F.].

Lord Redesdale of Redesdale, who died on the 17th August, in his eightieth year, was elected Hon. Fellow of the Institute in 1910. His lordship took considerable interest in the Town Planning Conference held at the Institute in that year, and made a memorable speech at the Conference Banquet. Trained for the Diplomatic Service, Mr. Bertram Mitford, as he then was, spent his early manhood in Russia, China, and Japan. His service abroad ceased in 1873, and he resigned his connection with the Foreign Office. For some twelve years prior to his succession to the title in 1886 he held the office of Secretary to the Commissioners of Works and Public Buildings. The most conspicuous work for which he was responsible during this period was the removal of the equestrian statue of the Duke of Wellington from the top of Sir Decimus Burton's Arch which then faced Apsley House, the re-erection of the Arch, with a much smaller statue of the Duke, at the entrance to Constitution Hill, and the opening out of the space at Hyde Park Corner to relieve the congestion of traffic at that spot. He took a keen interest in gardening, and was much consulted by King Edward over the re-arrangement of the gardens of Buckingham Palace. It is to his taste in landscape gardening that we owe the wonderful little dell in Hyde Park. Another work carried out under his direction was the restoration of the Chapel of St. Peter ad Vincula in the Tower, and the removal from the

White Tower of the unsightly modern structures by which it was defaced. He took a great part in the arrangement of the Wallace Collection when it was housed at Hertford House, and was a Trustee of the National Gallery.

CORRESPONDENCE.

Professional Men Wanted for Harvesting.

*The Architectural Association War Service Bureau,
37 Gt. Smith Street, Westminster, S.W.
8th August, 1916.*

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—Last summer I made an offer to the Board of Agriculture to use the machinery of the War Service Bureau for the purpose of raising a body of professional men to assist in harvesting work, owing to the shortage of agricultural labour. Although the offer was courteously received, it was not accepted. I have now, however, been approached with a request to proceed with the matter, and I should therefore be very glad to hear from anyone who is prepared to give at least four weeks of his time to harvesting work.

Arrangements will be made to send applicants for a few days, in the fourth week in August, to a training and clearing station before being placed out on various farms. They will receive board and lodging in return for work while at the station, and when they are placed out on farms they will receive board and lodging and a small wage.

Every effort will be made as far as possible to keep together men who wish to work with each other.

I am sure there must be a large number of members of the Architectural and Surveying professions who would like to assist in this work of very great national importance, and I should be very glad if they will kindly communicate with me immediately.

Yours faithfully,

F. R. YERBURY, *Secretary.*

The Great War Memorial.

22nd August, 1916.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—Many suggestions for commemorating in the Metropolis the Great War have been made, although peace is not yet within sight. As we are a slow-moving people, it is well that this is so. The project that a new bridge at Charing Cross should serve the purpose is a good one, though it need not be specially allotted to Lord Kitchener. The Fund which bears his name for helping the future of our brave men will be the greatest and wisest memorial to him, and one after his own heart, for he never sought individual prominence.

I desire the favour of space to advocate as a most suitable memorial the completion of the scheme for statuary along the Victoria Embankment which was contemplated by the late Metropolitan Board of Works, and shown by chromo-lithographs published 45 years ago, of which I have copies. These bare

pedestals have been a reproach to London, and I have never heard of any plea made or scheme detailed by sculptor or architect in the interim. At present these pedestals are meaningless, and I doubt if any other capital in Europe would have allowed them to remain so long in this condition.

I suggest that, *inter alia*, groups representing each Allied country should occupy the larger pedestals and that a foreign sculptor from each should be asked to design the figure for his particular nation, after we have a definite scheme. His particular work might be something on the lines of the Strasbourg Memorial in the Place de la Concorde. The dominant group might represent Prussian Militarism prostrate beneath an heroic figure representing Nemesis, on the smaller ones a figure of a soldier (type of each Allied nation), not forgetting either the British tar or the Mercantile Marine. Names of the principal battles on tablets could be placed on the die of the pedestals. This scheme would, I suggest, constitute both an International and British memorial, and be a worthy adornment of our capital's grandest avenue, a memorial of heroism in the cause of justice, honour, and humanity, which would be unique, and form, I venture to think, an inspiration for ever to a reborn Britain.

Whether each Allied nation should bear the cost of its own personification is a mere detail. It may be they would be anxious to do so, but in any case the question of cost should not in our old cheese-paring way prevent the realising of such a memorial.

Yours faithfully,
EDWARD W. HUDSON [A.].

COMPETITIONS.

The Federal Parliament House, Canberra.

A Memorandum, dated 8th August, received from the High Commissioner of the Commonwealth of Australia, states that the Federal Cabinet has approved of the resuscitation of the architectural designs competition for the Federal Parliament House at Canberra. Eight prizes, ranging from £2,000 to £250, are offered, the total amount being £8,000. The designs must be submitted by the end of January next. The adjudicators appointed in connection with the competition are:—Mr. George Pool, Australia; Sir John Burnet [F.], Great Britain; Monsieur Victor Laloux [Hon. Corr. M.], France; Eliel Saarinen, Russia, and Mr. Louis Sullivan, America.

The Institute has received a cablegram from the Architects of Australia protesting against the holding of the competition until after the war and asking the opinion of the R.I.B.A. and the French Architects on the matter. The Competitions Committee communicated by telegraph with the representative French Societies, and as a result a reply has been sent by cablegram to Australia stating that British and French architects consider it most unpatriotic and unfair to

hold such a competition while architects of the Allied countries are fighting and therefore unable to take part. Representations to this effect are now being made by the Competitions Committee to the High Commissioner of Australia in London and the result will be made known in the professional Press at the earliest possible moment.

NOTICES.

The Kalendar: Changes of Address.

As was announced at the General Meeting of the 13th March last, the Council have decided not to issue the *Kalendar* this year, but to publish instead a small pamphlet to serve as a Supplement to last year's *Kalendar*. The Supplement will contain all the information usually given in the Almanac—dates of General Meetings, Committee Meetings, Examinations, &c.—together with lists of new Members and Students, Members' addresses which have been changed since the issue of the last *Kalendar*, and the names of the Officers and Councils of Allied Societies. Except for the Allied Societies section and for such changes in the Examinations as have been already announced [see JOURNAL, 4th March], last year's *Kalendar* will hold good, and should be retained for reference in conjunction with the forthcoming Supplement. Members who have not notified their changes of address are requested to be good enough to do so not later than Saturday, 16th September.

Metropolitan Water Board and Property of Antiquarian or Archæological Interest.

Mr. M. B. Pilling, Clerk of the Metropolitan Water Board, writes that it is proposed to compile a simple Register of any property of the Board which has an antiquarian or archæological interest, so that such associations may be borne in mind in any projected dealings with such properties. If at the present time or on any future occasion members have in mind anything which should be noted in this Register, Mr. Pilling would be grateful if they would communicate with him on the subject. He should be addressed at the Office of the Metropolitan Water Board, Savoy Court, Strand, W.C.

Contents of this Issue.

	PAGE
Lesnes Abbey [Walter Millard]	297
William Leiper: Memoir [Wm. Hunter McNab]	302
Major Phillips Fletcher, D.S.O. [H. D. Searles-Wood, Howard Chatfield Clarke, Sir A. Brumwell Thomas]	305
Lieut. Alick G. Horsnell [Ernest Newton, A.R.A.; Arthur Bartlett]	306
Professor Eugene Bourdon [H. F. Stockdale]	306
Edward Thornton [A. H. Ryan Tenison]	307
Theodore Knolles Green [Percy Green]	308
The Welsh National Library: An Impression	308
Chronicle.—The R.I.B.A. Record of Honour: Thirty-third List.	
—The Ministry of Munitions and Control of Building.—The Telegraph (Construction) Bill.—Artists' Rifles Regimental Association.—The late Lord Redesdale	309
Correspondence.—Professional Men wanted for Harvesting [F. R. Yorbury].—The Great War Memorial [E. W. Hudson] ...	311
Competitions.—The Federal Parliament House, Canberra ...	312

A MEMBER of the Institute, having offices in Bloomsbury, offers the use of a furnished room to an architect during the continuation of the War. Use of telephone if desired. Address "Box 37," R.I.B.A. JOURNAL, 9 Conduit Street, Regent Street, W.

